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MAY REDUCTION SERVE FOREIGNISATION? *SIEROTKA MARYSIA* IN ENGLISH TRANSLATION

Abstract: The translation of Maria Konopnicka's[1] *O Krasnoludkach i sierotce Marysi* (*The Brownie Scouts*) into English is an interesting fusion of two translation strategies usually considered mutually exclusive. At first glance, this careful and faithful rendering of passages describing Polish tradition, culture, history, geography and folklore is a good example of foreignisation. Taking the reader who represents a dominant culture on a trip to an unknown peripheral culture, it seems to counter Lefevere's understanding of how cultural capital and asymmetries between cultures influence the translator's decision to adapt the source culture's exotic elements to the target reader's horizon of expectations. Thus, her decision not to domesticate the original positions Katherine Żuk-Skarszewska (née Hadley) in a group of translators called *bridgeheads* by Cay Dollerup. They aim at familiarising the target language audience with most interesting and valuable aspects of the source language culture. Yet this assumption is undermined by Żuk-Skarszewska's frequent use of reduction technique, which helps her to deal with the culture-specific elements she considers less important. *The Brownie Scouts* uses two strategies: the translator's efforts to faithfully preserve some items and fragments characteristic of the source language culture are counterbalanced by her decisions to cut other elements and passages in order to make room for what she judges more worthwhile. As a result, reduction controls the intensity of the overall foreignising effect. This unusual strategy becomes even more interesting to observe, as the elements most readily given up are usually those related to the child (characters, subject-matter and folklore). Paradoxically, it is children who lose most in this translation of the book about them.

Keywords: children's literature, folklore, Konopnicka, translation, foreignisation

[1] Konopnicka (1842–1910) was a Polish writer, poet, translator, journalist and critic, today mostly known for her books for children. She was also an avid supporter of the struggle for women's rights and for Polish independence (translator's note).

If we consider the scale defined by Schleiermacher's opposition between foreignised translation (where the target reader is made to reach out to the source culture) and domesticated translation (where it is the author of the original text that is brought closer to the target reader) *The Brownie Scouts*, an English translation of the Polish fairy tale *O krasnoludkach i sierotce Marysi* (The Gnomes and Little Orphan Mary) devised by Katherine Żuk-Skarszewska[2] in the interwar period, must undoubtedly be classified as an example of foreignisation. A clearly distinguishable feature of this translator is her effort to present unfamiliar cultural reality with the greatest possible fidelity; however, what deserves even more attention is the way in which she handles what can be called a surplus of foreignness. It should be stressed from the beginning that the attractiveness of any target text may suffer both from excessive domestication, which takes away from the target reader an opportunity to learn something new, and from excessive foreignisation, which renders a text incomprehensible and thus unapproachable.

It is interesting that in order to preserve balance between the known and the unknown in the translated text Żuk-Skarszewska chooses to use reduction rather than any other, more common, adaptation strategy. This method, which can be called "adaptation through reduction," shapes her translation in a rather unusual way: while some elements of the source culture, even those most obscure, remain practically unchanged, others disappear altogether, except when an attempt is made to replace them with equivalents that better match the reality of the target culture. Such a strategy naturally leads to the question: why such an uncompromising solution in dealing with foreign elements usually concerns fragments related to children's folklore?

What seems most likely to provide an answer is the set of reasons for which Żuk-Skarszewska chose foreignisation as her translation strategy. It is worth noting that this strategy goes against the grain of the usual tendency or expectations in intercultural dialogue, according to which it is the weaker party that should make the effort to reach the dominant party. André Lefevere describes this phenomenon with a term borrowed from Bourdieu, namely *circulation of cultural capital*. As Lefevere explains,

[2] Katherine Żuk-Skarszewska, née Kate Hadley, married a Polish poet Tadeusz Żuk-Skarszewski in 1897. She moved to Poland with him and worked there as a translator (Davies, Stape 2005: 633). The first English edition of *The Brownie Scouts* appeared in the interwar period, most likely in 1929, and was published by Arcta.

"cultural capital is what you need to be seen to belong to the 'right circles' in the society in which you live." In translation, he adds, "cultural capital is transmitted, distributed, and regulated by means of translation" not only across borders separating cultures but also within the same culture (Lefevere 1998: 41). As is the case with any capital, also this one is not a common property, but rather it is accumulated within stronger and more influential cultures in a given historical period, which ensures them a more prestigious and dominant position. Elsewhere Lefevere also remarks that a dominant culture is gaining its superior status while other, less influential, cultures realise that they can learn a lot from it.

In turn, individuals aware of their belonging to a dominant culture tend to treat peripheral cultures and their literatures with a certain degree of arrogance, which in the process of translation manifests itself through adjustments and adaptation of the original to the norms and expectations of the target audience. Conversely, texts written in a culture which is considered dominant will usually be translated into languages of peripheral cultures more literally, and with more respect (Lefevere 1982: 118–19). Similar views on ethnocentrism can be found in the writings of Lawrence Venuti, who considers the influence of cultural hierarchy, i.e. asymmetrical and ideologically charged relations between cultures, on the use of domestication or foreignisation strategies in literary translation (cf. Venuti 2004).

At the time when Żuk-Skarszewska was working on her translation, Polish culture and British culture were still very distant. The former was practically unknown in the British Isles. Similarly, Poland only started to learn about "foggy Albion," and the achievements of British culture were appreciated much less than those of the dominant French culture. Following Lefevere, such a "power relation" should lead to a domesticated translation which clearly departs from the Polish original; in other words, it should result in an extensive adaptation to match the aesthetic expectations and level of knowledge of the English-speaking reader, who not only knows little about Poland, a strange distant country, but also, looking down on it, is not particularly interested in learning more.

And yet Żuk-Skarszewska's translation intrigues with its loyalty to the cultural, historical and geographical reality of the original text. This approach stands in stark contrast to the translation conventions of her time, giving the translator much more freedom than is accepted today. It can be inferred even from a cursory look at the abbreviations and manipulations in the French translation, although naturally such first impressions need to be

supported with a thorough analysis (cf. Konopnicka 1926). The fidelity and meticulousness of Żuk-Skarszewska's rendering of Polish reality, culture, tradition and history may well be demonstrated by the following fragment from Chapter One where, gathered around a campfire, children are told legends by Master Tittle-Tattle.[3]

> At first we were not called "Brownies," but "Godlings."
> (...)
> At that time this country was still ruled by Lech, who founded the city of Gniezno (named from "gniazdo" – a nest) on the spot where he had found a nest of white birds. (...)
> Be that as it may, it is a fact that all that region was called "Lechia" – from the good Lech I have just mentioned – and the people who lived there were called Lechites, although neighbouring peoples called them also Poles. All this is recorded under seal in our ancient chronicles. (...)
> Ah! Those were wonderful times! In the fields and by the streams were groves of lime-trees, and among these groves lived an old, very old pagan god, called Sviatovid, who looked out over the four corners of the world, and had all this region under his protection. (Konopnicka 1929: 22–23)

The strategies used to faithfully render the onomastic elements consist either in refraining from any modifications (the names *Lech* and *Lechia* retain their original form) or in a limited change of spelling meant to create a desirable phonetic result (*Sviatovid*). The translator also does not hesitate to use an explanation to clarify to the English-speaking reader the etymology of the name of Poland's first capital and to preserve its Polish form.

A similar approach can be observed in the detailed translations of several other legends: about *Wanda* who did not want to marry a German (her name and *the Vistula River* are preserved), about *King Popiel* (*The Mice's Tower* and *Lake Goplo*), and about Polish *postrzyżyny* (the first haircut). This last legend in Żuk-Skarszewska's rendering preserves the names *Piast* and *Ziemovit* (the boy's name is explained by its English equivalent, *Landgreet*, facilitating the target reader's understanding of its Polish meaning).

[3] Master Tittle-Tattle, called *Koszałek-Opałek* in Polish, is a very old gnome, a former royal chronicler of the king of gnomes, Gleamlet (*Błystek*). One day he left the gnomes' grotto to look for spring; having failed to return home before winter, he stayed among people and now tells children stories. He is bold, has a long white beard, wears glasses and always carries a characteristic goose feather and an ink pot, as well as a bunch of old books. A bookworm from early childhood, he is a great believer in the power of the written word (translator's note).

The only name that the translator gives up upon is *Rzepicha*; on one occasion it is deleted altogether, on another it is substituted by the phrase *Piast's wife* (Konopnicka 1929: 30). There were probably two reasons for this decision: on the one hand, the difficult Polish phonetic-orthographic cluster "rz;" on the other hand, *Rzepicha* is a less important character, rarely appearing in the text, which made the loss resulting from this manipulation minimal.

This last insignificant modification does not change the fact, however, that there is a contradiction between the tendencies recognised in Lefevere's theory and Żuk-Skarszewska's decision to confront, in such an uncompromising manner, the target reader from a dominant culture with unfamiliar Polish legends. The dedication with which the translator strives to preserve the unchanged image of the source culture, in this way redirecting the flow of cultural capital, may be better explained by classifying the translator as a *bridgehead*.

Foreignised translations made by translators of this kind are characterised by strong fidelity to the original, which stems from respect and often also admiration for the heritage of a culture generally regarded as peripheral. Such translations result from a conviction that they can help promote valuable texts in a target culture. Such translators-ambassadors were described by Jerzy Jarniewicz as "representing the interests of the culture from which they translate" (2002: 35; trans. E.K.). However, the term *bridgehead*, introduced by Cay Dollerup, seems to be a more precise description of those translators who, constituting a small group in their own cultural circle, have mastered a language from outside the mainstream in their country. Believing that a given source culture has a lot to offer to the target culture, and often cherishing it, *bridgeheads* assume the role of mediators and promote an "exotic" literature hoping to awake the target reader's interest. Thus they build a bridge between cultures, allowing recognition of a peripheral culture among the members of a dominant culture (cf. Dollerup 1995: 46–8).

From this perspective, the strategy assumed by Żuk-Skarszewska seems highly interesting. As we have seen in the excerpt, her very faithful, even painstaking rendering of selected Polish cultural, historical or geographical elements is sometimes coupled with a sudden omission of other elements. This strategy can affect a single name, as was the case with *Rzepicha*, or a whole sentence, e.g. the one where Master Tittle-Tattle explains the untranslatable etymological connection between the Polish words *pole*

(field) and *Polanie* (the Polans),[4] by saying that Lechites' neighbours called them *Polanie – iż był to naród polnych oraczów i za pługiem chadzał* (for it was a nation of field ploughmen that trod after a plough; Konopnicka 2004: 17). It is worth mentioning that such reductions, however, do not violate the plot of the story in any significant way.

What can usually be observed is a certain regularity pointing to a consistent principle of economy in the translation process. The translator only rarely resorts to adaptation strategies in order to replace the elements unknown to the target reader with their familiar substitutes. Żuk-Skarszewska chooses reduction as a way of domesticating the text, as if fearing that an accumulation of phenomena alien to the target reader would in the end render the translation incomprehensible and therefore unattractive. Thus, instead of domesticating the foreign cultural elements by finding their equivalents used in the target language, Żuk-Skarszewska prefers to simply omit them, and because such modifications are considerably infrequent, she still manages to preserve a high degree of the text's exoticism.

The omissions are usually of local character and can be observed especially in the fragments where specific cultural elements are accumulated to such an extent that the target reader's reception might otherwise be impeded. Such is the case with the disappearing *kluski i groch* (noodles and peas), *rynka i omasta* (stew-pan and fat) (Konopnicka 1929: 49) or *Wielki Czwartek* (Maundy, or Holy, Thursday), *kiełbasa* (sausage), and Easter *kołacz* (traditional round East Slavic bread) (Konopnicka 1929: 83). Sometimes omissions are used more regularly and apply to a concrete motif. An example here is the deletion of all humorous references to the king of gnomes, Gleamlet, and his court (Konopnicka 1929: 82, 83–84, 105, 121), which may have been dictated by the translator's fear that mocking a monarch could be wrongly interpreted in the culture with a strong royalist tradition.

However, children's folklore suffers the most significant and sizeable cuts. In her unusual strategy of domestication through reduction, the translator gives up faithfulness towards the source culture more easily when the particularly difficult or foreign fragments concern children. Literal descriptions of "more serious" topics, such as Polish countryside, nature or adult characters, are compensated by omissions in areas clearly considered as

[4] The name of a West Slavic tribe that inhabited the historic Greater Poland region in the 8th c., and later united several other tribes, which then gave rise to the Kingdom of Poland (translator's note).

less serious by the translator, namely child characters and children's play. For this reason, in a translation of a children's book, the most neglected topic is that of children.

This relegation of the child to the background is signalled already in the title of the fairy tale, which has been translated into English as *The Brownie Scouts*. The decision to leave out *sierotka Marysia* (Little Orphan Mary) from the title page, which may be justified by the need to downplay the sad motif of a poor orphan, is all the more surprising since such a theme should not be unknown to the British reader, well familiar with realistic descriptions of poverty, for instance in the prose of Charles Dickens. Moreover, this hypothesis is refuted by the text itself, since the fragments reporting Mary's difficult situation are translated with no kid gloves on. Still, the fact remains that the English title shifts attention from the child orphan to the gnomes, who in this way become the protagonists of the story. It must be noted that their English name was selected with great solicitude. As we read in the 1913 edition of Webster Dictionary, *brownies* are small creatures known, mainly in Scotland and northern England, for their friendliness to people whom they often help in household chores. Their name comes from the colour of their forest costumes (Webster: 185). This seems the closest existing equivalent for *krasnoludki*[5] populating Polish fairy tales. A somewhat more enigmatic word is *scout*, which the same dictionary defines as someone dispatched on a spy mission to the front, or alternatively, in Oxford circles, a student's male servant (Webster: 1291). What seems of additional importance is the fact that by the time when Żuk-Skarszewska was translating Konopnicka's work, the Girl Scouts organisation had became well-known in England; it was aimed at eight- to eleven-year-old girls, who were called *Brownies*. It is possible that through this association the translator intended to stress either the friendly nature of the fairy-tale characters ready to help anyone in need, or their relations with the child characters in the story. Thus the title of the fairy tale in its English version can be seen as representative of the translator's overall strategy, where her efforts to faithfully and precisely render certain elements are combined with the omission of other elements which the translator clearly saw as a hindrance to the reading process by unnecessarily complicating the transfer of the text from the peripheral to the dominant culture.

[5] Plural form of the singular *krasnoludek*, literally "a red little human." The first part of the Polish name (*krasno-*) comes from the Russian word for "red" and here refers to the colour of the clothes (including pointy hats) that *krasnoludki* wear (translator's note).

The reduction of children's folklore in the translation can be noticed on three levels. The first concerns onomastic elements, especially the names of child characters. A perfect illustration is offered by the campfire scene just before the legend telling discussed above, where Master Tittle-Tattle is a guest of the village children.

> Master Tittle-Tattle looked at them with a smile, and asked:
> "May I warm myself by your fire? It's so cold! Brr!"
> "Of course you may!" courageously replied one of the little circle.
> "Please sit down, good Brownie," said another.
> And they pulled their long grey cloaks about them, making room for him by the fire.
> "When the potatoes are done you can have some, if you like," said Joe Srokacz, the boy who had first spoken. And his companions chimed in: "Of course he can! See how quickly they're roasting – they're already beginning to burst."
> So Master Tittle-Tattle sat down, and looking at the rosy faces of the little cowherds, he said with emotion:
> "Oh, my dear children, how can I ever repay you!"
> Hardly were the words out of his mouth when one of the girls, hiding her eyes with her hands and speaking very rapidly, cried:
> "You can tell us a fairy-tale..."
> "Faugh! What's the good of fairy-tales?" cried Joe with contempt. "The truth is always better than fairy-tales!"
> "Certainly, certainly it's better," agreed Master Tittle-Tattle. "Truth is best of all."
> "Oh!" exclaimed one of the boys, "if that is what you think, then tell us where the Brownies come from."
>
> (Konopnicka 1929: 19–20)

As we can see, all the children (*Jaśko Krzemieniec*, *Stacho Szafarczyk*, *Józik Srokacz*, *Kubuś*, and *Zosia Kowalczanka*) sitting by the fire, in the original mentioned by their full names (Konopnicka 2004: 15–17), become anonymous in the translation, with the exception of half-domesticated *Joe Srokacz*. Interestingly, the boy loses his original line (the request for the story about the Brownies' origins), and instead, in a kind of partial compensation, is given two other, and longest, lines, originally spoken by *Kubuś* (the invitation to have some potatoes) and *Stacho Szafarczyk* (the negative comment about fairy tales). This strategy is used consistently throughout the scene where the children meet the gnome. By analogy to *Joe Srokacz*, the only boy who does not speak anonymously, the characters of *Kasia Balcerówna* and *Zosia Kowalczanka* blend into one

little Sophy (Konopnicka 1929: 21). It is worth stressing once more that these uncompromising manipulations are practically simultaneous with the abovementioned measures taken in order to preserve with the possibly greatest fidelity (also on the phonetic level) the names of adult characters and geographical names in the legends told by Master Tittle-Tattle, which clearly demonstrates the translator's priorities.

Reduction of children's folklore affects also games popular among children living in the countryside. A perfect illustration is provided by an excerpt from the chapter entitled *Modraczek i jego uczeń* (Bluebottle and his Pupil, Konopnicka 1929: 151–162). It also shows that the translator prefers to omit untranslatable elements rather than replace them with equivalents present in the target culture.

> It was noon and the weather was hot and sultry. The mowers were cutting the tall grass in the meadows. In a long line they advanced, with measured movements, clad in coarse linen smocks that shone white in the sunlight, swinging in unison the sharp, gleaming scythes through the grass, close to the ground. Under a wild pear-tree were already standing the twin earthen pots, full of potatoes and milk. The children who had carried them from their homes were sitting in a ring on the ground, like a wreath of poppies and cornflowers in their blue skirts and little red, sleeveless spencers (Konopnicka 1929: 157).

The only departure from the original in this idyllic description, apart from the substitution of field larkspurs with cornflowers (varieties of the former flower are commonplace in the West, but they are also poisonous to the cattle and so do not evoke positive associations among farmers) is the omission of children's game called *w zgadanego* (Konopnicka 2004: 106). The deletion of this name, which is difficult to translate,[6] occurs simultaneously with the careful rendition of every detail in the peasants' and children's clothes, and even of the meal waiting under the wild pear-tree – the whole picturesque scene of haymaking. The translator could not have assumed that omitting only this one cultural element would render the whole fragment more accessible to the target reader. The omission of the children's game (instead of replacing it with a different game, traditional in the target culture) must be read, then, as a result of the translator's effort to preserve the highest possible level of exoticisation, not moderated by the presence of any well recognisable elements. Already at the very beginning of the fairy

[6] The difficulty would be even greater nowadays, as the game is largely forgotten, although the name suggests a kind of guessing game (translator's note).

tale the same decision was applied to two other names of children's games: *w gonionego* (playing tag) and *w chowanego* (hide-and-seek) (Konopnicka 2004: 12), which in the original are mentioned in a detailed description of country life, and in the translation are simply phrased as *children were playing noisily* (Konopnicka 1929: 15).

The third, and at the same time, most significant level of reduction of children's folklore can be noticed in the poetic passages, the lyrics of songs sung by child characters and addressed to the child recipient, that are regularly interwoven into the original text.

In *O krasnoludkach i sierotce Marysi*, the lyrics and songs, one of the most characteristic elements of Konopnicka's writing, constitute an important example of children's folklore, and allow the author to achieve a highly intimate relation with children (Kuliczkowska 1978: 344). By contrast, in the English version, these elements are most frequently subject to manipulation. One such modification affects the poetic introduction to the chapter entitled *Podziomek spotyka sierotkę Marysię* (Pumpkin meets Mary the Orphan, Konopnicka 1929: 89–118). The opening poem divided into three parts, consisting of twenty-two quatrains describing Little Orphan Mary's family home, her mother's death and her uncertain future, in the translation becomes prose. The text is quite detailed, retains the division into three larger parts, and does not reduce the content of the original poem, resorting only to a few simplifications. However, giving up the rhymes and rhythms, which allow recitation, in favour of a more matter-of-fact and dispassionate report, conducted always from the same, somewhat distant perspective of the external narrator, is an unquestionable proof of the translator's "economical" approach to the aesthetic expectations and emotional needs of the child reader.

A few pages later, reduction affects a whole paragraph listing a repertoire of simple village songs sung by Mary: about *Zosia*, who wanted blueberries, about a horse with a long mane, about a magic pipe, about a shaggy bear, about a dissolute billy goat, and about white swans. Also a couplet which is an excerpt from one of the songs disappears. Just as in many other, already discussed, fragments also here radical reduction of certain elements is accompanied by attempts to preserve other children's lyrics in an unchanged form. What proves this tendency is a stanza from another song that follows, where Mary summons her geese back home and where even the same arrangement of rhymes and a similar number of syllables and stress distribution are preserved (Konopnicka 1929: 96, Konopnicka 2004: 66).

The fact that some of the children's lyrics were, nevertheless, faithfully rendered in the target text complicates an unequivocal assessment of the translator's intentions. Her strategies may, on the one hand, be interpreted as a symptom of helplessness in dealing with children's folklore, which is problematic as material for translation; on the other hand, they can be seen as an attempt to preserve at least part of the folklore, but in a literal form. Faced with a large accumulation of culturally alien elements, Żuk-Skarszewska is consistently economical towards the unfamiliar, omitting some of its instances, in order to "save" others from adaptation and present them to target readers, thus allowing them to learn about the peripheral culture in a slightly more accessible format.

All the same, a general tendency can be observed indicating that the adult subject matter in the lyrical poems is more attractive to the translator than the themes related to children. This can be concluded, for instance, from the translator's decision a little later in the text, where two more songs appear, sung by Mary while she is tending her geese in the meadow. One of them is a three-stanza doleful lament on the misfortune of being an orphan. The other song is more cheerful and in one stanza tells the story of the forest wedding of wolves. While the first song, probably due to its length, is simply deleted, the second is retained, although it seems to smack a little of racy humour (Konopnicka 1929: 108–111, Konopnicka 2004: 74–78).

An answer to the question why the translator clearly favours "serious" subject matter over elements that would be attractive to the child reader can be found in the preface that replaces the original poetic introduction, entitled *Czy to bajka, czy nie bajka, myślcie sobie, jak tam chcecie...* (Is This a Fairy Tale, or Not a Fairy Tale, Think What You Will...; Konopnicka 2004: 5). In the target text this introduction is substituted by an approximately one-page-long Foreword (Konopnicka 1929: 5–6) describing Maria Konopnicka as the author of *Rota*,[7] an ardent patriot, a poet whose lyrics express her faith in her country's future[8] and sympathy for all those who suffer, as well as a novelist and a literary critic. Only the last sentence of the preface refers to the original *O krasnoludkachi i sierotce Marysi*, describing the work as "an enthralling tale for children, full of poetic atmosphere and naïve charm" (Konopnicka 1929: 5). Thus the original "play" with the child listener, an invitation to a game of make-believe in the existence of

[7] One of the most important Polish patriotic songs (translator's note).

[8] Poland regained independence only eight years after Konopnicka's death (translator's note).

a magical world (Cieślikowski 1978: 353–354), is replaced by a set of dry biographical facts addressed to the adult reader.

This shift clearly proves that the target reader has been modified. Consequently, the translation of the most popular Polish children's story takes place as if above the child reader. Żuk-Skarszewska, representing the adult perspective, concentrates on a faithful translation of those elements which seem most valuable to her and most worth promoting in the target culture; at the same time, she cuts what in her view is less interesting to a more mature reader. The result is a text prioritising facts related to Polish tradition, geography and history, in other words, all the elements that make the text attractive to the adult reader. Moreover, the playfulness of the original is greatly diminished, which leads to the child reader's marginalisation.

The fact that Żuk-Skarszewska represents the interests of the adult reader rather than those of a child does not disqualify her as a *bridgehead* – a translator that builds a bridge between cultures. It must be stressed that her translation of *O krasnoludkach i sierotce Marysi* into *The Brownie Scouts* is characterised more by foreignisation of the target text than by an effort to domesticate it. What can also be observed is an unusual, in the context of the translation conventions of her time, solicitude towards the representation of the source culture, despite its weaker position in relation to the dominant target culture.

To overcome the distance between two strange cultures and to interest readers convinced about the superiority of their culture over a peripheral culture, the translator must often opt for a compromise. However, in Żuk-Skarszewska's case the shift of proportions between the known and the unknown does not result from a substitution of alien elements by more familiar ones. Instead of such an adaptation strategy, another interesting and unusual technique is used, which can be best defined as "adaptation through reduction." Following the principle of economical use of the unfamiliar in the text, in order to avoid excessive accumulation of foreign elements incomprehensible to the target reader, the translator chooses the complete omission of some of them, rather than the acculturation of most of them. In this way she is able to translate selected exotic elements by employing foreignisation, without disturbing the balance between the known and the unknown in the translation and without violating the reception of the target text.

However, the most frequent casualty of this method of dealing with surplus exoticism is, as it turns out, children's folklore. Undoubtedly, translating its elements is not an easy task and requires a lot of inventiveness on

the part of the translator, but Żuk-Skarszewska proves in her work that she does not lack the skills needed for solving problems of this kind. It is a pity, therefore, that in a work written for children it is the children's world that suffers for economy's sake. Within the framework of the interwar translatory conventions, Żuk-Skarszewska is notable for her unusually faithful transfer – from a peripheral culture to a culture commonly regarded as dominant – of Konopnicka's fairy tale, with its profusion of Polish legends and traditions, as well as its detailed, picturesque and nostalgic descriptions of the Polish countryside. Unfortunately, prioritising these details, she ascribed much less importance to the child.

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